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Fogg Museum Opens Officially On Monday

Permanent Collections Are Installed in New Building. Museums and Collectors Have Contributed to Loan Exhibition

The new building of the Fogg Art Museum in Cambridge, on which work was begun about two years ago, is now finished and the permanent collections have been installed. The building is to be opened officially on Monday, June 20th, with dedication exercises at which President Abbott Lawrence Lowell will preside. The program will be as follows: A prayer by Bishop William Lawrence; A poem by Professor Charles Hall Grandgent; Singing by the Glee Club under the direction of Dr. Archibald T. Davison. After the ceremony the guests will inspect the museum.

In addition to the great collections of the museum which are now adequately shown, an important loan exhibition has been arranged.

Of outstanding importance are a Vermeer loaned by The Honorable Andrew W. Mellon, a XIVth century tapestry loaned by Mrs. Harold I. Pratt, a group of Raeburns and a Turner loaned by J. Horace Harding, and a Rembrandt—"The Standard Bearer"—loaned by Jules S. Bache. Among the pictures loaned from the Alice and Arthur Sachs collection are a Tintoretto, a Titian portrait, and a fine El Greco.

The exhibition of Maya sculpture, loaned by the Peabody Museum of Harvard, although small, is fine in quality. Mr. Raymond Pitcairn of Bryn Athyn has loaned a group of early ivories. The Oriental collection of the Museum has been augmented by Charles Bain Hoyt's collection of Chinese porcelains and bronzes, which has been loaned for an indefinite time. In this collection there are many early pieces.

The Morgan Library has loaned a group of famous manuscripts and jeweled bindings. Among other things from the collection of Mr. and Mrs. Jesse Isidor Straus is an exquisite box-wood figure.

One room is devoted to a large group of Winslow Homers, many of which were loaned by Mrs. Charles S. Homer, and others by Mrs. J. Gardner Bradley, Mr. C. R. Henschel, and Mrs. J. Montgomery Sears.

Other loans for the opening have been made by:

Mr. S. B. Grimson
The Harvard Law School
Carl H. Pforzheimer
Richard Wheatland
Yale University
John Nicholas Brown
Frank C. Smith, Jr.
Charles Francis Adams
Mr. and Mrs. A. W. Bahr
James W. Barney
R. Burdon
Sir Joseph Duveen
Harvard University
Boston Museum of Fine Arts
Louise M. Nathhurst
W. D. Richmond
D. W. Ross
Samuel Sachs
Vladimir G. Simkhovitch
Herbert Straus
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This new building replaces one which the museum has long since outgrown. It is the result of careful planning by members of the museum in co-operation with Messrs. Coolidge, Shepley, Bulfinch and Abbott, planning which extended over several years. It is designed to be an active force in the educational work of the Fine Arts Division of Harvard; to offer the most efficient aid to the teaching staff in leading their



"STILL LIFE"

Recently acquired by the Montross Gallery and now on private exhibition there.

By ANDRÉ DERAÏN

HOLFORD SALE CATALOG HERE

An advance proof of the catalog of the Holford sale has just been received. There are one hundred and twenty-nine paintings and three drawings, all of them Italian.

The collection is a varied one. Although none of the pictures is negligible, some of them are of minor importance, some, once fashionable, are no longer in favor, others, and these are many, are unquestionably masterpieces. In common with most of the older great collections of Italian pictures several of the original attributions have been revised by later and more scientific scholars. The "Portrait of St. Thomas Aquinas," for example, now given to Botticelli by both Mr. Berenson and Signor Venturi, was first credited to an unknown painter; "The Madonna and Child," now attributed to Leonardo da Vinci, was first shown in England as by Solario. Most of the other important pictures have been the subjects of critical study. Many of the earlier attributions have been retained, a few have been changed, and the catalog as now published represents the consensus of expert opinion.

Much credit should also be given to the compilers of the catalog for the unusually complete records made of each of the pictures. The history is given, so far as known, authorities cited by volume and page and a list made of the various exhibitions in which each picture has been shown.

Many of the most important pictures were mentioned in THE ART NEWS of June 4th. In addition to these there are the two Bonifazios, an "Adoration of the Shepherds" and "Santa Conversation"; a study for a head of Leda by Da Vinci and an altar piece by Del Sarto. There are three important Tintoretto's, two of them portraits, the third "Christ the Physician," and four Titians.

pupils to an appreciation of art. By the arrangement of the galleries, grouped around a beautiful central court, by the perfectly planned lighting, the colors and textures chosen for the walls, the building itself has been made alive, a generous and sympathetic host to the splendid collections which the directors have formed.

Ryksmuseum Makes Annual Report

AMSTERDAM—The yearly report of the State Museums of the Netherlands has been issued recently. As far as the Ryksmuseum is concerned, a considerable advance has been made in the great reorganization work, carried on these last years. Very soon the collections on the main floor will have found their definite place.

The report gives a photo of one of the rooms of the study collection, where about six hundred paintings of more particular art-historical interest have been gathered. These paintings are arranged according to schools on movable screens, which can be pulled out as needed through a simple device. This great collection of paintings, withdrawn from the art galleries proper, added to the also considerable number which have been loaned to other museums and public buildings, gives an idea of the space won, which reflects itself in the present harmonious display of the collection.

No purchases were made last year, as the funds were applied to paying off a number of Italian masterpieces acquired from the collection of the Duke of Oldenburg, a few years ago. A fine genre painting, however, by W. B. Buytewech, a very original artist in a period of transition at the beginning of the XVIIth century, was given to the Museum, while an Amsterdam collector donated an exquisite little portrait of a bearded man by Corneille de Lyon.

A number of large portrait groups which heretofore were in the Amsterdam City Hall, have been brought to the Ryksmuseum. One of them, a painting by Ferdinand Bol, the Governors of the Lepers-Hospital, dated 1649, is considered to be the best work of this Rembrandt pupil. It is to this painting among others, that reference was made by the critics who about fifteen years ago tried to prove that the famous portrait of Elisabeth Bas, in the Ryksmuseum was painted by Bol and not by Rembrandt.

The restoration of a small portrait in the museum has led to very remarkable results. It appeared that a large strip

(Continued on page 3)

ANHALT GOSPELS BRING £9,000

LONDON.—Book sales as a rule attract few people to an auction room, but quite a large company gathered at Messrs. Sotheby's on May 31st, for the sale of the Xth century "Anhalt" Gospels. They were treated to a brief contest between Mr. Gabriel Wells, of New York, and Mr. V. Hiersemann, of Leipzig.

The former opened the bidding at £1,000, to which Mr. Hiersemann added £200, and so it jumped rapidly to £9,000, at which price the New York buyer was declared victor. This manuscript, which came from the library of the Dukes of Anhalt-Dessau, consists of 128 leaves, and was written in Saxony or Thuringia in a beautiful Carolingian Minuscule hand.

The original manuscript of Sir Philip Sydney's famous "Defence" of his uncle, Robert Dudley, Earl of Leicester appeared as the last lot in the sale. Several London booksellers entered into competition for this lot, which was sold by order of Mrs. P. M. Russell, a granddaughter of Lord Penhurst, better known as Viscount Strangford. The first bid of £100 stood for some minutes, when Mr. Ellis said £120. Other competitors then entered the fray, and within a few seconds the hammer fell to Messrs. Quaritch's offer of £1,520.

Previous to the sale of the above manuscripts a slightly defective copy of the first issue of the first edition of Gray's "Elegy," 1751, had been sold to Messrs. Quaritch for £830. For Jane Austen's copy (with her signature) of "A Companion to the Altar" was given £105, and for the manuscript of Wordsworth's poem, "Ode to the Memory of Charles Lamb" (1835) was paid £320 (both Spencer).

The original manuscript of Kipling's famous South African war song, "The Absent-minded Beggar," with music written and signed by Sir Arthur Sullivan, also went to Mr. Spencer for £340, and a fine series of Naval Documents, signed by Samuel Pepys, cost Mr. Haim, who, it was reported, was acting for a member of the Pepys family, £215.

In other properties a document signed by Sir Walter Raleigh, February, 1616,

(Continued on page 3)

French Moderns Dominated the Past Season

Impressionists and Post-Impressionists Found Sponsors in Many Galleries. Important Exhibitions of Old Masters

Now that a period of quiescence has settled upon the art world, a glance back over a crowded season reveals a remarkably full year marked by an astonishing number of significant exhibitions. There can be but little doubt in any quarter that the loan exhibition at the Reinhardt Galleries in January, forming a short history of painting from Rembrandt to Matisse, realized the high point of the exhibition season and included one of the most notable groups of paintings ever assembled in a New York gallery. The exhibition was a magnificent demonstration of the independence of art from schools or periods, and had as its focal point the marvelous Rembrandt from the Herschel V. Jones collection. The showing of modernists was particularly brilliant, including as it did one of the portraits of "Madame Cézanne" and examples of the finest work of Picasso, Matisse, Van Gogh and Gauguin. There were also David's superb "Portrait of Mme. de Servan" and one of Daumier's greatest canvases.

The second outstanding feature of the exhibition season was the many fine showings of work by the French Impressionists, of which the exhibition at Durand-Ruel's late in December was the outstanding event. The DeHauke Galleries, with its Classics of Modern Painting in April, the Reinhardt Galleries with its "French Moderns" in November and on a smaller scale, similar exhibitions at Wildenstein's and Knoedler's, revealed that French art of the XIXth century has become practically a classic. The memorial exhibition of Claude Monet at Durand-Ruel's also belonged in this category and the death of the artist perhaps helped to give added impetus to the evaluation of the movement for which he fought.

In the magnificent Durand-Ruel exhibition there was great skill in arrangement. The accent was on the Impressionists, on Manet and Renoir, rather than on Cézanne. Two of the Manets and three of the Renoirs in this exhibition were supreme examples and there was no really insignificant picture in the entire group. In the DeHauke exhibition, the French modern school was represented from its beginnings in Ingres, Delacroix, Daumier and Courbet. Although there were a few notable omissions the majority of the paintings was of high quality. Three pictures of first importance formed the climax of the exhibition—Renoir's magnificent "Nude," one of his finest "Baigneuses," Gauguin's "Te Pape Nave Nave" and Van Gogh's "The Tall House."

The Reinhardt exhibition of French moderns in late November and December was of particular interest as revealing these galleries as one of the most recent converts to the cause of modern art. In addition to the work of such leaders as Cézanne and Matisse, work of Derain, Pascin, Utrillo and Van Dongen gave the show an interesting flavor. The exhibition of French moderns at Wildenstein's was perhaps less impressive than their showing last year, but it played an attractive part in the general tribute to the French Impressionists, as did two pleasant showings at Knoedler (also a recent convert)—their "Fifty Years of French Art" and the delightful spring exhibition of Flower Paintings, the majority of them by the French Impressionists. The Claude Monet exhibition at Durand-Ruel's cov-

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1926-7 SEASON IN NEW YORK

(Continued from page 1)

ered the entire range of the artist's career from 1868 to 1919, and offered a retrospective showing in which each amateur of Monet might find something to delight in.

As contrasted with the memorial exhibition of Monet, the remarkable Matisse showing at Val Dudensing's, covering thirty-six years of the artist's work, was a most unusual and stimulating attempt to evaluate a contemporary artist, as revealed in at least seven quite different methods by which the artist approached his problems. The exhibition ran the gamut from the Chardinesque still life of books done in 1890 to the almost unbelievable "Odalisque," his most recent picture.

Swinging from the French Impressionists who formed what might be called the *leit motif* of the current exhibition season, back to the old masters, we may chronicle several notable exhibitions—the Loan Exhibition of Religious Art which took place at the Jacques Seligmann Galleries in March, the fine Rubens exhibition at the P. Jackson Higgs Galleries, the stunning Chardin exhibition at Wildenstein's and the superb showing of Italian masters, the only exhibition of the season at the Agnew Galleries. The Agnew exhibition took place in November and was confined to old masters of the Venetian school. Although it did not attempt a complete résumé of this group, no finer showing of Italian painting had been held in New York since the famous Duveen loan show in 1924. The exhibition was dominated by a great painting, the Cima "Crucifixion" while two fine Tintoretto and an important Tintoretto were other outstanding features of the show.

The Jacques Seligmann Loan Exhibition of Religious Art in March was not confined to paintings, but also included tapestries, enamels and sculptures gathered from famous American collections. The works of art shown ranged in date from the XIIIth to the XVIIth centuries and the fine selection characteristic of the exhibition resulted in an impression of superb unity. The greatest interest of the exhibition centered upon the magnificent XIVth century tapestry, representing the Annunciation, lent by Mrs. and Mr. Harold I. Pratt. Six paintings from various early schools, among them a Verocchio, a Bellini, a XIVth century Annunciation, a Raphael, a Mantegna and El Greco's "Christ Driving the Money Lenders from the Temple" were also notable.

The Rubens exhibition at the Higgs Gallery marked the 350th anniversary of the great Flemish artist's birth by showing seven paintings by the master, three of them of the first importance—the magnificent portrait of the Archbishop of Triest, "The Artist's Wife and Son," and a self-portrait. The collection was particularly interesting in its emphasis upon the less familiar and less fleshly type of the artist's work.

The Chardin exhibition, late in November at Wildenstein's revealed anew to New York art lovers the artist's indubitable place as the forerunner of modern art and formed a splendid and representative showing of the fine still-life subjects.

As usual, the year was prolific in large group exhibitions. The Société Anonyme shot off its rockets, first at the Brooklyn Museum and then at the Anderson Galleries. The New Society of Artists, which once tried to be a roaring lion showed itself tamely among the fountains and sumptuous catering of the Grand Central Galleries in November. Save for Guy Pene du Bois and Gifford Beal's "Net Wagon," the exhibition failed to arouse much interest. The Multi-National, in March, which set out this year with much blaring of trumpets to increase its scope by showing painters of six nationalities, instead of three, failed to realize its promise, and resolved itself into something of a "modern academy" with school pieces in the ascendency. The Independents in their annual March blossoming on the Waldorf Roof proved themselves again a diverting, if slightly wearying institution. All the familiars were there, many of them with interesting works, but the unknowns failed to produce any of the geniuses which used to crop up so blithely. Indeed, it took the Academy to provide the greatest sensation of the year, when they suddenly decided to harbor the modernists within one of the rooms of their hallowed institution on West 57th Street. Much dispute and many acceptances and withdrawals marked the carrying out of this gesture. Finally when all the shouting was over the show did not prove to be quite the triumph for modernism which a few

of the more sanguine men had hoped for, although it did demonstrate convincingly that such life as there is in American painting must be sought outside of the academic fold. The Salons of America, the latest white hope of the young artists, offered a stimulating show with new work from its most interesting adherents, but like the Independents, revealed but little new talent. The Allied Artists of America, the New Society of Women Artists and the Women Painters and Sculptors were other large group exhibitions of the year. Of these, the Society of Women Artists had by far the most interesting things to show.

The large group of American dealers made the interesting experiment this year of combining their forces and organizing a large exhibition of The Associated Dealers in American Painting which was held at the Anderson Galleries in February. Over three hundred works by native painters, sculptors and etchers were shown and as a whole the exhibition had a sharp American flavor. The artists whose work dominated the exhibition were Twachtman, Thayer, Martin, Weir, Ryder, Fuller and a few others. The exhibition was the first co-operative one arranged by the Association and the members contributed paintings which they believed best represented the American art in which they deal. As a group the exhibition maintained a high standard and the extremely difficult task of selection was very well done. There was variety and life in the show, the latter contributed by a very considerable number of works of enduring quality. The dealers who contributed to this exhibition—M. Knoedler, C. W. Kraushaar, E. C. Babcock, John Hanna, Macbeth Gallery, E. & A. Milch, Kennedy & Co., Casson Galleries, Gage Galleries, Ferargil Galleries, O'Brien Galleries, J. J. Gillespie & Co., and the Ainslie Galleries have for the most part held many interesting exhibitions in their own galleries during the course of the season, but in a brief review of the art season, we are unfortunately confined to comment upon the outstanding events and it was in their allied exhibition that the American dealers brought out their finest works.

Also of interest in the American field was the showing of early American portraits made by the Century Club in November. Nineteen portraits by American artists of the XVIIIth and XIXth century were shown and quite naturally, Stuart and Sully stood out as the chief figures of the Anglo-American school while a portrait of Thomas Johnson by John Heselius was one of the features of the exhibition.

We regret that the space necessary for adequate mention of the many large exhibitions of the year leaves but little room for a résumé of the many interesting one-man shows which have taken place. It is therefore unavoidable that many whom we should like to mention must be omitted.

Perhaps the outstanding one-man show of the year and one of the few sculpture exhibitions in a season particularly weak in that field was the showing of the recent work of Constantin Brancusi at the Brummer Galleries. It was a magnificent showing of work which only a custom's official could declare to be devoid of art. Elie Nadlerman showed a group of provocative sculpture at Knoedlers, while the exhibition of the models for the Pioneer Woman monument provided in effect a group exhibition of the work of our most prominent sculptors.

In the field of painting the showing of the delicate and poetic art of Karhol at the Brummer Galleries was an interesting event, while the first one-man show of Stefan Hirsch at the Bourgeois Galleries brought before the public the work of an artist who has heretofore chosen only to show a few pictures in group exhibitions. Georgia O'Keeffe, John Marin and Gaston Lachaise all showed significant new work at the Intimate Galleries. The one-man shows of Leon Kroll, Edward Hopper and George Luks at the Rehn Galleries; the paintings of Max Weber at the New Art Circle and the large Rockwell Kent exhibition at Wildenstein's should also be mentioned. The most amusing discovery of the exhibition season was that of Clivette, the mystery man of Greenwich Village, whose show at the New Gallery proved that he really could paint. The Edward Bruce exhibition at the same galleries was also highly successful.

Prints, watercolors, and drawings found several delightful exhibitions during the season. Among the finest of these were the showings of drawings by Ingres and watercolors and drawings by Guys, both at the Wildenstein Galleries. Lithographs by Toulouse Lautrec and Daumier found a very representative showing at the Kraushaar Galleries. The Knoedler print department

EARLY MAPS BRING GOOD PRICES

LONDON.—Some important early maps and atlases formed a section of the four days' book sale which began at Sotheby's on May 29th. A single map, inscribed, "The Famous West Indian Voyage made by the English fleet of 23 shippes and Barkes," with "a summairie and true discourse of Sir Francis Drake's West Indian Voyage," two sheets, 1589, from A. Ortelius's "Theatrum Orbis Terrarum," fell to Messrs. Quaritch at £510; whilst a copy of Ortelius's book, "Antwerp, 1592-5," with 134 maps, was sold "not subject to return" at £115 (Worrall); a copy of Ortelius's "Theatrum oder Schaubuch des Erdkreys," Antwerp, C. Plantin, 1580, realized £66; J. van Keulen, a collection of maps and navigation charts of Southern Asia, Australia, and South Africa, 90 in all, Amsterdam, 1689-1753—£115; C. Saxton, "Maps of England and Wales," 1579—£99—the three bought by Mr. F. Edwards; and J. Jansson and C. Allard, "Atlas Contractus," including 18 of America or parts of America, Amsterdam no date—£142 (Sawyer). The day's sale, which totaled £2,544, also included Cicero, "Orationes," Florence, Junta, 1515—£100 (Eisemann).

has held a series of very remarkable exhibitions, as have also in several instances, Kennedy and Keppel.

In the Oriental and Egyptian field, as in sculpture, the season has had one of its few weak points. The finest Chinese exhibition of the season was that of Mr. C. T. Loo who showed at the Wildenstein Galleries a magnificent series of Khmer sculptures, as well as some important Chinese pottery and sculptures. The Kleykamp Galleries held two interesting exhibitions, one of Tang pottery, the other of very fine Siamese bronzes. In the field of Chinese painting, the exhibition of examples from the Bahr collection at the Montross Galleries stands almost alone.

Paul Bottenwieser

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**ANNUAL REPORT
OF RYKSMUSEUM**

(Continued from page 1)
of panel had been added at the bottom, and that a forger had painted there a palette and brushes to give it the appearance of a self-portrait. All this disappeared with cleaning, but the monogram P. D. H., which had always been considered as a false Pieter de Hoogh signature, proved to be authentic. After all it is perhaps a self-portrait, or at least does it represents somebody from the immediate surroundings of the artist. It appears that the same man is represented on an interior by de Hoogh in the Louvre.

The number of visitors to the museum was about two hundred and thirty thousand during 1926, most of whom paid 10 cents (Dutch) entrance fee. As in several other countries here also the receipts are applied to acquisition of works of art.—L. J. R.

**PARTRIDGE GALLERIES
SHOW GOTHIC WEAVES**

LONDON—Collectors of old Staffordshire porcelain still talk about the very remarkable display of Ralph Wood groups which Mr. Frank Partridge showed at his King Street Galleries a few years ago. It is safe to state that lovers of Gothic tapestries will be equally clamant about the merits of the panels now on view in the same rooms. This noble series of designs, woven in the old Burgundian area between France and the Low Countries, about 1470-80, was acquired many years ago by that versatile collector, Mr. William Burrell, who has been such a generous benefactor to Glasgow and Millbank. Pending the completion of Hutton Castle, Berwickshire, where the panels are destined to hang, this art lover has lent them for exhibition at the Partridge Galleries. Their powerful effect, produced by emphatic design and masses of pure color, is immediate. The soft hues and subtleties of the admirable panels associated with Beauvais design need not be cited by way of comparison. A true critic of tapestries would be content merely to keep them from hanging together in the same room, while admiring the outstanding merits of each. Typifying the labors of the months and the violence of the chase, these Burgundian panels have a robustness and gusto of form and color bordering on the barbaric, and some may find in these old manifestations of primitive effect the ideals which the more gifted modern artists are rediscovering and are striving to express.

**RARE ORIENTAL ART
GIFT TO CALIFORNIA**

The collection of Oriental art recently presented to the California Palace of the Legion of Honor by Albert M. Bender is a munificent gift. The collection is composed of Chinese pottery and paintings from the Han period (206 B. C.-221 A. D.) to the Ming period (1368 A. D.-1644 A. D.), as well as of Japanese and Thibetan art objects.

Han incense burners and jars, T'ang camels, Sung ceremonial jars, Ming warriors and pottery, also kakemonas form an interesting Chinese group. A sang de boeuf jar is a strikingly beautiful note. Several Thibetan paintings are much admired, while the center of the room is held by a beautiful Japanese panel about 400 years old. It is called "The Death of Buddha" and is brilliant in color.

**OTTO BERNET
RETURNS TUESDAY**

Mr. Otto Bernet, of the American Art Association, will arrive in New York on Tuesday next. Mr. Bernet has spent several weeks in Europe and is reported to have made arrangements there for several important sales.

**£1,799 FOR
PARMIGIANINO**

LONDON.—Sotheby's sale on May 25th of drawings and pictures from various sources brought £1,799, and included a half-length portrait on panel by Parmigianino of a lady in blue dress and white kerchief, her right hand clasping her fur stole, 31 inches by 27 inches, which realized £560 (Colnaghi); a School of Bellini picture on panel of the Virgin and Child with the Infant St. John and St. Elizabeth, 25 inches by 32 inches—£220 (Nicholson); and two portraits by Joseph Highmore of Colonel Edward Byng, fifth son of Admiral Lord Torrington, and his wife, Mary, daughter and heiress of John Bramston, of Skreens, Essex, 50 inches by 59 inches—£185 (W. Sabin).

The third day's sale of books in an adjoining room brought the total up to £3,082, a copy of the first published edition of Goldsmith's "The Deserted Village," 1770, selling for £21; and a "shaved" copy of the second separate edition of Shakespeare's *Measure for Measure*, 1770, for £35—both bought by Mr. Spencer.

**HARVARD SUMMER
ART COURSES**

Art courses, conducted by Professor George H. Edgell and Paul J. Sachs of Harvard and Peter Teigen of Smith, Mr. Walter H. Siple, Assistant to the Directors of the Fogg Museum and Mr. E. A. Gurry of the Detroit Society of Arts and Crafts will be open to men and women, without examination, at Harvard this summer. The tuition fee for each course is \$20 and there is a \$5 fee for registration. Lectures begin on July 6th and last six weeks.

The following courses have been announced:
"The History of Renaissance and Modern Art." Professor Edgell.
"Museum Work and Museum Problems." Professor Sachs.
"Drawing and Painting." Professor Tregren.
"The Teaching of Design." Mr. Gurry.
"Design and Color in the Industrial Arts." Mr. Gurry.

The scope of these courses may best be judged by the week-to-week calendar, printed below, of those given by Professors Edgell and Sachs. Mr. Siple will assist in the museum study course.

FIRST WEEK

- Classical Styles of Architecture from the beginning of the Renaissance to 1800. Dean Edgell.
- Philosophy of Museums. Associate Professor Sachs.
- An Approach to Art. Mr. Siple. Line, Form and Color. Mr. Siple.
- Study of Collections in the Fogg Art Museum.

SECOND WEEK

- Sculpture from the beginning of the Renaissance to 1800. Dean Edgell.
- History of Museums. Associate Professor Sachs.
- Design. Mr. Siple. Process of Painting. Mr. Siple.
- Study of Collections in the Boston Museum of Fine Arts.

THIRD WEEK

- The Later Florentine School of Painting. Dean Edgell.
- The Schools of Umbria, North Italy, and Venice. Dean Edgell.
- Organization of Museums. Associate Professor Sachs.
- Essentials in Sculpture. Mr. Siple.
- Study of Collections at Fenway Court.

FOURTH WEEK

- Painting in Spain, Germany, Flanders, Holland, and France, from the beginning of the Renaissance to 1800. Dean Edgell.
- The Museum Building. Associate Professor Sachs.
- Essentials in Architecture. Mr. Siple.
- Study of Collections at the Worcester Art Museum.

FIFTH WEEK

- English Renaissance and American Colonial Painting. Dean Edgell.
- Modern Architecture. Dean Edgell.
- Administration of Museums. Associate Professor Sachs.
- Essentials in the Decorative Arts. Mr. Siple.
- Study of Collections at the Rhode Island School of Design, Providence.

SIXTH WEEK

- XIXth Century and Modern Painting. Dean Edgell.
- Collections. Associate Professor Sachs.
- The Modern Renaissance. Mr. Siple.
- Visits to Private Collections.

**11,000 BOOKS SHOWN
IN LEIPZIG**

BERLIN—The first international art exhibition at Leipzig since 1914 was opened there on May 28th in the Plastic Art Museum under the presidency of Professor Hugo Steiner, of Prague. About 11,000 books are exhibited, the work of 1,250 artists from twenty different countries, which afford a comprehensive survey of contemporary arts of book illustration and book production. A feature of the exhibition is its revelation of the successful efforts being made by the smaller countries, such as Finland and Czechoslovakia, in this direction. The British exhibits well maintain their traditional high level.

Among the German exhibits is a room devoted to the poet, Gerhardt Hauptmann, and showing the stimulus which he has given to art in this country. Woodcuts are well represented, those of England and Belgium being especially prominent.

**ANHALT GOSPELS
BRING £9,000**

(Continued from page 1)
inviting volunteers to accompany him to South America, and promising all so joining would have their share of the profits, one page folio, sold for £320, also to Messrs. Quaritch; a collection of 23 partly unpublished letters, 1865-82, of Edward FitzGerald to his friend and neighbor, Frederick Spalding, curator of the museum at Colchester—£60 (Maggs); the autograph MS. of Oscar Wilde's "The Harlot's House," 36 leaves, inscribed "To my friend Douglas Ainslie, Chelsea, April, 1882"—£90 (J. F. Drake, of New York); and a small folio volume of 546 pages, consisting of MS. reports, orders, etc., issued for the Navy Office, 1671-65, with 63 signatures of Samuel Pepys as Chief Clerk of the Acts—£215 (Heeson).

**ANTIQUE SCULPTURES
SOLD AT SOTHEBY'S**

LONDON—Sotheby's sale on May 29th of the collection of ancient works of art, the property of Mr. Archibald G. B. Russell, Lancaster Herald, produced a total of £1,504. The chief lot was a Persian relief in limestone, with figures of two Persian courtiers, forming part of the frieze of the Palace of Xerxes at Persepolis. This piece measures about 35in. high by 20in. wide, and was sold to the Fitzwilliam Museum, Cambridge, for £360. A fine carved half-length figure of an ancient Indian king, in black stone with ornamented head-dress, and shoulder pieces, Northwest India, 25½in. high, first century A. D.—£310 (Yamanaka); and another monumental head of an ancient Indian king, in black stone, 16in. high, of the same source and period—£200 (Spink).

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Flowers in Art In Bloom at Knoedler's

LONDON—The remarkable exhibition of flower pictures (1566-1927) which has been opened recently at the Knoedler Galleries is eminently instructive, as well as wholly delightful. In these exhibits we may read the history of painting during four centuries, noting not only the achievements of individuals, but also the trend of pictorial endeavor.

Generally speaking, flower painters may be divided into two classes—those who paint flowers for their own sake and those who use flowers as materials for picture-making. The greatest artists of all times have employed the second method rather than the first, but as we advance from the XVIIth to the XXth century it can hardly escape our notice how much more subjective and less objective the painting of flowers becomes. Among the older painters, such as Jan van Huysum (1682-1749) and Rachel Ruysch (1664-1750), we see flowers used as decorative spots of bright color shown up against a dark background, but while this decorative intention is obvious, the objects themselves are depicted with scrupulous fidelity and minute care.

The high-water mark of what we should now describe as photographic realism may be seen in such a painting as the still life by Jan Frans Van Dael (1764-1840), in which the "tactile values" and textures of peaches, grapes, roses, etc., are rendered with meticulous accuracy. Apart from the studied carelessness of the arrangement of this heaped-up profusion of fruit and flowers—and these older painters were lavish in the abundant multiplicity of objects they crammed into their pictures—and the craftsmanship of the actual painting, this picture gives us little pleasure beyond what we might gain from gazing at the objects themselves. It is a painting that reveals matter rather than mind.

How utterly different, in intention as well as in aspect, is Henri Matisse's "Vase de Fleurs sur une table," to my thinking one of the most supremely beautiful pictures in the exhibition. Here the flowers and the glass vase which holds them are of minor importance; the reference to nature is present, but it is comparatively slight; it is only the point of departure from which the artist has conceived his idea of a picture. And what really matters here is the mind of the artist, a mind of fastidious refinement which has made use of a few simple objects to create a picture which enchants us by the ethereal delicacy of its color harmony and the rhythmical order of the shapes which go to make its pattern.

In the difference between the van Dael and the Matisse lies the whole case for advanced modern painting. The impressionist painters—so splendidly represented at Knoedler's by the examples of Manet, Monet, Renoir, Pissarro, Berthe Morisot, and Bonnard—relied almost entirely on color for getting away from photographic representation. But with the invention and improvement of color-photography, the prismatic palette was soon found to be not enough, and we find pioneers like Odilon Redon and Gauguin laying quite as much stress on design as on color.

That pictures do not necessarily become less emotional because they are less material and more mental is sufficiently indicated by the work of Matisse and the superbly decorative "Pivoines" of Georges Braque. Both these pictures, in their distinctly different ways, clearly enunciate the endeavor of the artist not to simulate by pigment the appearance of certain objects, but to use these objects freely and arbitrarily as materials from which to create a picture.

When a living artist like William Nicholson adheres to objectivity in painting, he only succeeds in retaining our attention and respect by consummate craftsmanship. In his "Dahlias" we are fascinated by his subtle differentiation between the textures of a glazed earthenware pot, a dessert knife and fork, a serviette, a green plate, and the wood of the table. It is a magnificent demonstration of texture painting, an exercise triumphantly accomplished, but it is the perception and manual dexterity of the artist, rather than any truly creative faculty, that hold us spellbound.

In a collection of sixty-seven paintings, every one of which has points of individual interest, much that deserves notice must be passed over in silence. The examples of Cézanne, Corot, Derain, Fantin Latour, Van Gogh, Marie Laurencin, Picasso, and Henri Rousseau would all be of outstanding importance

in any ordinary exhibition. But in this galaxy of talent the visitor, whatever else he overlooks, should not fail to notice two things—firstly, how exceedingly dead and dull in color Sargent's "Hollyhocks" appears, and secondly, how lovely in color—even amid this majestic company—is Ethel Walker's "Flowers". Meditation on the respective merit of these two paintings should prompt further inquiry as to the real value of contemporary reputations.—*Frank Rutter in the London Times.*

BRITISH ART TO VISIT VIENNA

LONDON.—Under the auspices of the Anglo-Austrian Society, it is proposed to hold in Vienna this autumn a representative exhibition of English paintings from Hogarth down to the present day. For one reason and another English art is not so well known on the Continent of Europe as it ought to be, and this is a splendid opportunity to repair the defect. France and Germany, with the support of their respective Governments, have already made use of similar opportunities at Vienna, in 1925 and 1926, and the special sympathy in Austria for Great Britain makes it incumbent to rise to the occasion.

It is understood that the machinery of the scheme is already well forward. The bulk of the funds for defraying the cost of insurance and transport has been secured, and the interest of the Austrian Government, Lord Chilton, the British Minister in Vienna, and the Society of Friends of museums, and of other Austrian artistic bodies enlisted. A representative committee is to be set up of which the chairman of the Anglo-Austrian Society, Sir Maurice de Bunsen, will be president, and the Austrian Minister in London—vice-chairman of the society—vice-president.

As is generally known, the statutes of the English public galleries do not permit the sending of their treasures abroad, and so the opportunity to make the exhibition a success will fall to private owners. Fortunately, in spite of what has been called the "drain of masterpieces" from this country, the great masters of the XVIIIth century in both portraiture and landscape are still very well represented in private collections, and no better occasion than this could be imagined to spread their fame.

Quality rather than quantity will be the note of the exhibition. It is to be held in the Sezession Galleries, and will consist of about 170 examples in all. Obviously, in order to give a proportionate view of the school, the greater number of these will have to be portraits by Hogarth, Reynolds, Gainsborough, Romney, and Raeburn, and landscapes by Wilson, Gainsborough, Turner, Constable, and Crome. So far as these works of the past are concerned there need be little fear about the impression made. A provisional list of owners to be approached has been drawn up, with pictures named, and a generous response may be expected. Equally good results may be looked for as regards the characteristic group of English XIXth century painters known as the Pre-Raphaelites.

It is in the case of contemporary painting that some anxiety will be felt by those acquainted with what has been done before. There is no reason whatever why a formidable impression of contemporary English painting should

FRENCH MODERNS IN CALIFORNIA

At the California Palace of the Legion of Honor is a new and important collection of paintings by modern French masters, loaned to the museum for an indefinite period by Miss Harriet L. Levy.

Renoir is represented by four color lithographs of his paintings. They are done in his second manner, decidedly broad in treatment. The brilliant Bulgarian, Pascin, is represented by a pastel portrait of a girl. Matisse dominates the exhibit with his important post-impressionist canvas, "The Lady with the Green Eyes." Earlier products of his brush are small fruit pieces in which he shows his break with academic tradition. Another interesting work by Matisse is a pencil portrait of Miss Harriet L. Levy, in which the artist goes far beyond the usual objective portrayal of a face and shows a profound insight into character.

There is a splendid lithograph in many colors by Cézanne, a large rendering of his noted work, "The Bathers." The Picasso in the group is a full-size watercolor head of a woman done in his early manner before he became engrossed in cubism.

FAMILLE VERTE PLATE BRINGS £200

LONDON.—Sotheby's sale of works of art and porcelain from various sources, on May 27th, produced a total of £1,545. A Chinese famille verte plate of large size, decorated with a basket of flowers on green ground, K'ang-hsi, sold for £200 (Shimizu); and a famille rose tea service of 50 pieces—£50 (J. R. Thomas); a small rosewood winged bookcase of Sheraton design, with inlaid satinwood borders—£100 (M. Harris); and an old English lacquer cabinet, decorated in the Chinese taste, painted with figures and flowers, in brilliant red—£50 (Hart).

not be made in, say, 40 to 50 pictures, but the selection of them must be discriminating as to painter and exacting as to example. It is not too much to say that English living artists have never had a fair showing on the Continent. At the Venice International Exhibitions they constitute only one section among many, and, according to all accounts, recent well-intended efforts in Europe have not been fully representative. Above all, this exhibition must cover, with however few examples, the whole range of contemporary artistic effort in this country, the right, centre, and left, as represented by the Royal Academy, the New English Art Club, and the London Group. Experience shows that no adherent to one party in art, however gifted, can be a discriminating judge of works outside the range of his sympathies, but with representatives of the three bodies named, choosing with disinterested severity, it ought to be possible to cover the whole field and give an adequate idea of contemporary English painting even within the narrow limits of numbers described. At Vienna, of all places, with its magnificent public collections and quick-witted and cultivated population, we cannot afford to let English painting down, and unless some such principle of selection as the one indicated above be adopted, it would be better to confine the exhibition to works of the past.

—From the London Times.

COMING AUCTIONS

CHRISTIE'S, LONDON

ABNEY-OSWELL PAINTINGS Sale, June 20

Paintings by old and modern masters, drawings and watercolors from the collections of the late Sir William de Wiveleslie Abney and W. E. Osell will be sold at Christie's on June 20th. As the catalog description of all the paintings is extremely brief and undocumented and as there are no illustrations, it is extremely difficult to judge of the quality of this sale. Suffice to state that there are some important names among the old masters, but little pedigree. Among these we may mention a Clouet, "Venetian Bride," Velasquez, "The Wine Bibber," Tiepolo, "Head of St. Peter," two Rubens, one a landscape, the other entitled "Bacchanalian Feast," and a Rembrandt, "Portrait of Titus," Rembrandt's Son. The English school includes a Cotman, "Stranded Boat," Raeburn, "Portrait of a Gentleman," and Beechey, "Portrait of a Lady." The Dutch painters are rather well represented with a Berchem landscape, Nasmyth "Road Scene," Van der Neer, "Village on a River," a Teniers "Interior," etc. Other catalog numbers which attract attention are the "Portrait of a Lady" by Ozias Humphry, (a pastel); a drawing by Turner, a study by Augustus John, a Brueghel landscape (the catalog does not mention which Brueghel), a pair of portraits by Jamesone, from the collection of W. F. Dawson; a Venetian view by Canaletto; the Head of a Boy by Sir Peter Lely and a "Portrait of Princess Claudia de Medici," by Sustermans.

(Continued on page 5)

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COMING AUCTIONS

(Continued from page 4)

HALL CHINESE PORCELAINS
Sale, June 21

Old Chinese porcelain and objects of art, the property of the late Sir Edward Marshall Hall, will be sold at Christie's on June 21st. Nankin ware, Chinese enameled porcelains, Chinese pictures on glass and decorative objects and furniture make up the main categories of the sale. Among the Nankin porcelain are several examples with the delightful "Lange Lysen" decoration, while the enameled group includes specimens of the Chien Lung, Ming and Kang Hsi periods. One of the most important items in the Ming group appears to be a set of eight figures of the immortals, eleven and a half inches high, their robes finely enameled with dragons, flowers, and emblems. Other Ming pieces include a set of seven sweetmeat dishes, and numerous figures. Among the Kang Hsi specimens are a pair of *famille verte* cylindrical-shaped vases, enameled with equestrian warriors and willow trees, a pair of yellow bowls with three-color decoration and numerous figures. Among the Chien Lung pieces an oviform jar and cover, enameled with medallions of flowers and emblems in *famille rose* may be mentioned. The paintings on glass include the usual decorative subjects—landscapes, terrace scenes and portraits. The furniture, which is not Chinese, includes a few Sheraton pieces, a Jacobean oak court cupboard and dresser, a four-leaf gilt screen mounted with panels of old English embroidery, etc.

HARCOURT PORCELAINS
Sale, June 22

Continental porcelain, old English and Oriental porcelain and old French furniture, the property of the Viscountess Harcourt will be sold at Christie's on June 22nd. There is a considerable series of Sèvres porcelain, including examples from the Lonsdale, Cheremeteff and Shandon collections. One of the most important items in this Sèvres group appears to be a set of three eventail-shaped jardinières and stands by Tandart, painted with birds and bouquets. There is but a small group of English porcelain, among which a Chelsea tea service, the mottled dark blue ground finely decorated in gilt appears most attractive. This set came from the Hawkins collection in 1904. Among the considerable group of German porcelain a pair of Dresden figures of girls, a pair of Höchst figures in Oriental costume; two charming figurines of pedlars from the same manufactory, an unusual Fulda group of three figures beneath a tree, a pair of Ludwigsburg figures of boys and girls dancing, a Frankenthal group and several handsome dinner and tea services attract attention. A pair of Chinese vases and covers of the Chien Lung period, with all-over floral decoration are interesting items in the small Oriental group.

The furniture is largely of the Louis XV and Louis XVI period. Among the clocks there are examples by Bailly, Beurdeley and Clement. Among the handsomest of the Louis XVI pieces is a marqueterie cabinet, of semi-circular shape, veneered with tulip wood and inlaid with sprays of flowers, etc. A

suite of Louis XVI furniture also attracts attention. It consists of a settee, six fauteuils, a pair of side tables and is stamped "P. H. Poirie."

HALL OBJETS DE VERTU
Sale, June 22

Old French snuff boxes and objects of vertu, the property of the late Sir Edward Marshall Hall, will be sold at Christie's on June 22nd. There is a considerable series of miniatures and enamels. Among the former we may mention examples by S. Cotes, Ozias Humphrey, Horace Hone, Nathaniel Hone, Bernard Lens, Andrew Plimer and Petitot. Many of the unsigned specimens appear to be from the XVIIIth and XVIIIth century. No. 5 of the catalog, an old English miniature of a lady, was exhibited at the Cosway Loan Exhibition, 1895, and comes from the collection of Sir J. Goldsmid. The objects of vertu include such diversified evidences of human vanity as a Vernis Martin needle-case painted with Teniers figures, several examples of the popular Battersea enamel, an old English scent bottle with chased gold mounts, probably by Moser, snuff boxes and scent cases of the Louis XV and Louis XVI periods, a repeating watch in engine turned gold case, and numerous examples of old English and French jewelry.

HALL ENGLISH SILVER
PLATE

Sale, June 23

Old English silver plate from the collection of the late Sir Edward Marshall Hall will be sold at Christie's on June 23rd. Among the most valuable items are a pair of George II salvers by Peter Archambo, 1732; an Irish large salver, engraved in a spinster's lozenge with the arms of Pole, of Aldenham Abbey Co., Hertford by Thomas Walker, Dublin, 1745; a commonwealth basket by A. Moore, 1656, and a Charles II large tazza, with slightly sunk top finely engraved with the arms of Sir William Turner, Lord Mayor of London in 1669. Foreign silver includes two XVIth century German silver-gilt cups and covers and a XVIIth century Dutch wine ewer, while an interesting group of early English spoons contains a James I apostle-spoon, with figure of The Master, the nimbus moulded with the Saint Esprit, 1609, and three Charles I apostle-spoons with gilt figures of St. James the Less, St. Matthias and St. Paul, the nimbi moulded with the Saint Esprit, the bowls pricked with the initials RGL—1640-maker's mark EI.

ROSS PICTURES

Sale, July 8

Ancient and modern pictures and drawings, the property of the late James Ross, Esq., of Montreal will be sold at Christie's on July 8th. The collection which is composed of three drawings and twenty-six oils is particularly rich in works of the Dutch school. The Little Masters are represented by an Aelbert Cuyp panel of "A Herd of Cows," from the Earl

of Radstock's collection; Ruisdael's "Stormy Sea," from the Earl of Orford, H. A. J. Munro and Leopold Goldschmidt collections, both of which are recorded in Dr. Hofstede de Groot's *Catalogue of Dutch Painters*, and Tenier's "Le Cuisinier Flamand," from the collections of M. Bellanger, T. Howard, Mrs. Marryat and H. W. F. Bolckow. Hal's "Portrait of a Man" (formerly called Admiral Tromp) signed and dated 1655, from the collections of the Marquis of Beausset, M. A. Allard, M. Prosper Crabbe and W. Schaus are both authenticated by Drs. Bode and de Groot. The French XIXth century is represented by Corot's "Fontainebleau: Souvenir du Charlemagne," from the collections of M. M. Limbourg, George J. Seney and Samuel F. Morey, mentioned by A. Robaut in his *L'Oeuvre de Corot*; Courbet's "Breakers on the Coast," also from the Seney collection and Daubigny's "Apple-tree," from the Cottier Collection. The Sir Joshua Reynolds portraits of Miss Theophila Palmer and Lady Ann Fitzpatrick, as "Sylvia" were both exhibited at the British Institution and Burlington House and are authenticated by Graves and Cronin and Sir William Armstrong. The portrait of Lady Fitzpatrick was formerly in the possession of the Ladies Fitzpatrick, from whom it passed to Lord Lyvedon, and after his death to the Hon. Greville Vernon. "Miss Palmer" is from the collection of Dr. Penrose, to whom it was presented by John Lucas, the portrait painter. Romney's "Portrait of Lady Sullivan" from the Sir Edward Sullivan collection is also an important piece which is noted by H. Ward and W. Roberts in their work on Romney. Rossetti's "La Ghirlandata," from the Joseph Ruston collection, R. P. Bonington's "Fisherfolk on the Coast of Normandy," from the Secretan and Sir John Fowler collections and two Tur-

ners: "Venice, the Dogana and Salute" and "Helvoetsluys—the City of Utrecht, 64, Going to Sea," from the collections of Edwin Bullock and Sir John Fowler and James Price respectively, are also important items.

SOTHEBY'S, LONDON

LEE ENGRAVINGS

Sale, June 28

Valuable old engravings, including portraits in mezzotint, after Sir Joshua Reynolds, engraved portraits by S. Cousins, W. Dickinson, R. Earlom, V. Green, S. W. Reynolds, C. Turner and W. Ward, after Thomas Gainsborough, J. Hoppner, Sir T. Lawrence and G. Romney, French colorprints, sporting prints, naval actions, steamships in colors, etc., will be sold at Sotheby's on June 28th. Among the French colorprints is the fine rare mezzotint "Portrait of Edouard Gautier-Dagoty," by

C. Lasinio, after J. E. Heinsius. By F. Janinet are prints after N. Lavreince: "L'Aveu Difficile," a brilliant and perfect impression of the finished second state, with only the engraver's name below the border line and full untrimmed margins, from the Mühlbacher and Comte de Greffuhle collections; "La Comparaison," first state before all letters, with only the engraver's name and date below the armchair and large margins, from the Behague, Mühlbacher and Comte de Greffuhle collections; "L'Indiscretion," a most brilliant and perfect impression of the finished second state, with only the engraver's name below the border line and full margins, from Janinet's own portfolio and the Comte de Greffuhle collection and "La Joueuse de Guitare," a magnificent impression in the only state, without any letters and large margins, also from Janinet's portfolio and the Greffuhle collection, of which only three other impressions are known to exist.

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STACK ROOMS FOR LESSER
ART

In two important museums, the Ryksmuseum and the Fogg, the plan of stack rooms for minor pictures has recently been adopted. By this arrangement the paintings which, however valuable they may be as aids to detailed study of a period, serve only to confuse the layman will be eliminated from the exhibition walls. They will be placed on racks which may be pulled out as needed in rooms reserved for students. Both public and student gain from this, the public because it will see only works of fine quality and these adequately displayed, the student because he may study the lesser works at leisure and undisturbed.

There are, as every one knows, many paintings which, although far from great, are of real value to the historian who would endeavor to reconstruct an artistic period. To have a complete understanding of a school of art one must know its lesser members as well as the masters. But it is doubtful if the majority of those who spend a little time in museums is interested in the comparative study of a school. These people are there primarily to see pictures. Often, we believe, they are not conscious that it matters what pictures. And, when as many paintings as possible regardless of quality are crowded into a gallery it is small wonder that so few persons get any clear conception of art. If, in a room devoted to the Italian School, Bellini and Mantegna are given less honor, in point of number, than the host of their followers, a public which judges most things by size and quantity can hardly be blamed for slighting the masters in favor of the school. Nor does such a vision of the earlier men prepare anyone to pass judg-



PORTRAITS OF RICHARD KINGSTON, ESQ., AND MRS. KINGSTON

By SIR GODFREY KNELLER, 1646-1723

These portraits, each 11 3/4 inches by 13 3/4 inches, were formerly in the E. J. Reville Collection in England. They have just been acquired by the St. Louis Art Galleries.

ment on the later and the museum visitor is hardly to be blamed if, after staggering through halls where the majority of paintings is dull, he seizes upon a Boldini as something to enjoy.

In spite of the many books and other publications devoted to art, the lectures and public galleries, art is still something which exists only as a vague symbol in common experience. There are so many pictures. And if one is to judge by the usual museum gallery, all are of about equal importance. This movement toward the elimination from public view of all but the best is a long stride. If it can become general practice among museums the advance will be enormous. Galleries can be smaller and therefore less fatiguing. Works of art without their present overpowering frames of painted canvas can be seen properly. A public whose notion of a museum is that of a place where art is displayed will no longer be cheated.

SOLSTICE

How long ago the art season ended it would be difficult to say. The captains and the kings have left us and only the cold winds delay the artists' army in its descent upon Provincetown and Woodstock. The auction houses have put up their blinds and the troubled spirits of the critics are at rest. There are auctions still to come in London and Paris and a great museum opens its doors in Cambridge next week but New York, except for the summer shows, is through.

Nor does there seem to be great activity in other parts of the country. Browning foresaw just a time as this for, said he:

"And that's your Venus whence we turn
To yonder girl that fords the burn."

Perhaps we modernize it to bathing girl but in any case, THE ART NEWS will be published monthly hereafter until October.

BOOKS AND MANUSCRIPTS

NEW BACKGROUNDS FOR A NEW
AGE

Edwin Avery Park

Harcourt, Brace and Company, New York, \$5.00

In *New Backgrounds for a New Age*, Mr. Park lays bare some of the aesthetic skeletons of the machine age. "We have," he says, "great facilities for ex-

pression and apparently little or nothing to express." In this Mr. Park seems very much a confused enfant du siècle. In his last chapter he tells us, with not too much conviction, that there is hope, but elsewhere he states: "Prejudice, fear of change, and lack of imaginative vision obscure the beauty of to-day, discourage us from attempting to see it and from finding means to express it. Art with us is still incidental." The tendency to carry water on both shoulders makes Mr. Park's train of thought a bit difficult to follow. Like King Charles' head in Mr. Dick's essay much enters which would seem extraneous such as the attack on "fake science" with its emphasis on the eradication of pyorrhea and neglect of the more vital problem of eugenics. But this is the fault of inadequate editing. Our real quarrel is with the unreason of some of the author's statements; "Antique furniture," he tells us, "is also a cult of to-day; our own, European, anybody's will do, provided it be worthy enough. Even monstrosities will do, provided their authenticity be proven. At last the old table relegated to the attic by Grandmother, to make way for a black walnut and marble affair, has found a taker, and an ardent one. These old things are peculiarly comforting to the eye and to the hand. They smack of the enchanted past, and the best thing about them is that they usually are good." Which last statement would seem to invalidate the intimation that it is age (i. e. worminess) and not beauty that has created the demand. That collecting and forging of Americana is now a thriving industry, is undeniable but so is the fact that for many years the quiet collecting of beautiful furniture went on by an enlightened few who realized that it is wiser to dwell with acquired beauty than indigenous ugliness. Now the Early American craze has indeed become a commercialized cult but to those who first recognized its beauty we owe thanks for the preservation of what is best and most beautiful in American domestic art. Mr. Park's prejudice against what he terms the "cant and patter of period" we also find unsound. Again and again he returns to the argument that to dine in a paneled room of the Elizabethan era is as absurd as to affect Roman togas or suits of mail. This is no time to discuss our crying need for male clothes reform but the period matter seems to us rather simpler than Mr. Park finds it. If a helmet is the most comfortable and becoming headgear which man has thus far invented then let us doff the dubious derby and return to it. If our Dutch and English ancestors showed better taste and psychology in their choice of household furnishings than we have, by all means let us continue to ape

them. Mr. Park seems to feel that from a period interior (even the erstwhile reviled baroque) one "should walk into a leafy park or step into a swaying coach. The wrench of leaving it for the roar of traffic-jammed streets is sickening. It is bound to keep one discontented, as it is a cult and casts a spell." Just why "roaring" furniture should make us more contented with traffic-jammed streets is hard to understand. And roaring the furniture which Mr. Park has chosen as typical of The Age of the Traffic Tower certainly is. To my way of thinking there has never been a time when the quiet color, the calming lines, the artistic integrity of English and Early American furniture has been more needed than now. Mr. Park predicts that we will soon have no homes to come to, but until that happens the peaceful Lares and Penates of our ancestors serve a therapeutic as well as aesthetic end. Mr. Park quotes Keyserling as saying: "It is impossible to conceive a higher degree of harmonious and general perfection of the human body than which Greek art has revealed to us; this is why we call its creations absolutely beautiful." It is also impossible to conceive a higher degree of harmonious and general perfection in domestic architecture and furnishings than that found in Tudor and Elizabethan England and colonial America. If Mr. Park's illustrations represent the best in indigenous decors then let us accept the fact that for the present our interior decoration is in an anemic infancy which promises little in the way of a healthy maturity. "Pure eccentricity" says Mr. Park, is superficial, it is self-conscious, it considers no foundation or background, and so, lacking the nourishment of truth, it dies." All of the interiors in Mr. Park's book would seem to come under the heading of pure eccentricity for from the pretentious confusion of the futuristic suites to the barbaric Babbitt of reed and rattan sun-room, the truncated chairs and abortive tables have literally and artistically not a leg to stand on.

OBITUARY

ABRAHAM PREYER

BRUSSELS—The retired art dealer Abraham Preyer, who was well known in the United States, died at Brussels on May 27th. Long ago he was a stimulating force in the movement to make the masters of the School of The Hague, Mauve, the Maris brothers, Israels and others, known in America. In later years he formed a collection of XVIIth century Dutch paintings of very high standing. For instance, he owned five Rembrandts. Several of these pictures ultimately were sold to American collectors. Not long ago he enabled, through a munificent gift, the erection of a house for Dutch students, as a part of the Cité Universitaire in Paris.—L. J. R.

LONDON

Those of my American readers who in their extreme youth have experienced the joy of witnessing either a Lord's Mayor Procession or one accompanying a royal wedding or coronation, will remember also the charm of those long pictured rolls of paper, claiming to depict its salient features, which at such times are sold in the streets for a few pence. A good deal of that charm has been achieved, though in a far more evolved and delicate manner, by the long picture panel of 138 feet in length which the artist, Kennedy North, has in the course of some three years, applied, in Commemoration of the Coronation of the present King and Queen, to the walls of the Room in Windsor Castle where the famous Queen's Dolls' House is kept. This room was recently thrown open to the public, who were thus enabled to judge for themselves of the success of the method with which the subject had been treated. Mr. North has, it seems to me, cleverly captured the impression that is made on the juvenile mind by such displays and avoided that entirely wooden and unemotional accuracy, as of a Blue Book, that is usually meted out to records of the kind. He had a good training in wall decorations when carrying out decorations at Delhi, and I like to think that his quite unorthodox and rather humorous treatment of the theme may have its influence on future work of the kind.

It is quite refreshing to find that we are not the only nation that occasionally misses its opportunities in the acquisition of art treasures and is forced to buy at a high price after having refused a low one. At the Whawell Sale of Armor at Sothely's a few weeks ago, an American collector acquired for the sum of £3,900 a Spanish helmet of the closed type belonging to the middle of the XVth century, but only discovered in an old Spanish mansion comparatively recently. This helmet formed part of the stock of a Spanish dealer who a few years ago took it to New York and would have been glad to sell it to the Metropolitan Museum for a couple of hundred pounds. It was, however, "turned down" by the authorities of that institution with the result that it was eventually bought by the expert here on Old Armor, Mr. Cyril Andrade of the Dalmeny Gallery. By him it was sold to Mr. Whawell for £950, a small price considering its perfect condition. A pathetic feature in the story is that the unfortunate dealer who ventured his all in taking his collection to the States, fared so badly on his visit that he traveled back steerage! Such are the fortunes of war and of dealing!

Another interesting side light on collecting is to be read between the lines of an enormous and comprehensive collection of old snuffers, now housed at the Nachemsohn Gallery in Bond Street, and originally formed by a Danish watchmaker during the latter years of the XIXth century. This individual, though obscure and probably anything but wealthy, must have made real sacrifices in order to render his collection as complete as possible, for he seems to have spared neither money nor effort to secure rare and unusual specimens. He had elaborate illustrated catalogs made of his some three thousand examples which must have represented expense in four-figure sums. The result is a marvelous collection of these implements in every conceivable metal, dating from classic times when they were used for cutting the wicks of oil-lamps, right down to the XIXth century, when the introduction of cheap wax candles of improved type rendered their use unnecessary. So extensive is the collection that it calls for some enthusiast to buy it for presentation to a museum, either public or private. No two specimens are alike, and the fertility of design and decoration displayed both in these and in their accompanying trays is a revelation.

The Church Congress, held annually with an accompanying Exhibition of Old and Modern Art, is always the occasion of putting on view interesting pieces of church plate, furniture and embroideries. This year it will be held at Ipswich, and a number of churches in the district are sending in exception-

(Continued on page 7)

LONDON

(Continued from page 6)

ally alluring contributions. Communion cloth and a box buried during the Cromwellian disturbances, church coffers dating from the period of Edward II, forks used in hoisting the faggots at the burning of martyrs at the stake, pewter "Ringers' Mugs," used for refreshing the bellringers in the XVIIth century, are among many items which have a great historic as well as artistic interest.

I hear that the firm of Colnaghi of Bond Street have bought in Leipzig two engravings by Lucas Cranach for which they have paid respectively the sums of £1,000 and £1,350. Both are fine impressions, the one of "Christ on the Hill of Calvary," and the other of "Crucifixion." At the present time their Gallery is occupied with etchings and dry-points by Lionel Lindsay, a brother of the Australian artist, Norman Lindsay, whose drawings fluttered the dovescotes over here very considerably some few summers ago. The series is entirely of Spain, of which he renders with great feeling the brilliant sunshine, the deep shade and the rather arid landscape. There is solidity in his walls and masonry, there is reality in his shadows and liquidity in his rivers. The fact that he was obliged in his early days to manufacture his own copper plates after the most simple manner possible accounts for the ultimate mastery which he has achieved over his medium and the large range of effects which he is now able to secure with apparent ease. He does not depict Spain from the eyes of a tourist (so often the case), but with the vision of one who is thoroughly imbued with its quality. It is said that his first interest in etching was aroused by the Rembrandt, Van Dyck and Whistler etchings which had been bought for the Melbourne Art Gallery by Herkomer, and that, inspired by their beauty, he went forth, equipped with a volume on the subject of etching, a pair of pliers, some sheet-copper, and an old knife-cleaning machine as printing-press, to essay something on similar lines. Thus were laid the initial experiments.

Seventy-two of the principal engravers of the XVIIth and XVIIIth centuries are represented in the Loan Exhibition of English Mezzotint Portraits, now being held at the Agnew Galleries, Old Bond Street, in aid of the Mothercraft Training Society. All either worked in England or were themselves English born, save only two, namely Ludwig von Siegen, author of the first mezzotint, "Amelia Elizabeth," and Prince Rupert who is commonly credited with having introduced knowledge of the art into England, with his brilliant plate of "The Executioner," now included in the show. The date of this plate is 1658 and it was carried out while the Prince was still in Germany, where he had learnt the technique of his craft, which was then based on the roulette. In the same artist's plate of "Charles II" we see evidences of the use of a hand-rocker or rather of some more primitive form of that tool than that used to-day. Thence one can trace the evolution of the art through Sherwin and Luttrell, through their successors, John Smith and James Watson, down to Reynolds and Gainsborough and later still, the Wards and Cousins. Private collectors have responded very generously with loans of fine impressions, and as the subject portraits are themselves of great interest by reason of the importance of the sitters, the whole ex-

hibition is indeed a memorable one. The combination of great richness with equal refinement is noticeably a feature of the Stuart portraits. The Blooteling portrait of Charles II is a case in point, while the same artist's plate of "Catherine of Braganza" after Lely is another admirable example. It is a testimony to the care with which the collection has been assembled that in nearly every case the etchers have been represented by their choicest plates.

Though the present state of affairs in China does not make it any the easier to secure works of art for importation and though the keenness of the Chinese collectors is ever making it the more difficult to obtain specimens of outstanding merit, the present Exhibition at the Sparks Galleries in Duke Street, Manchester Square, gives no such indication of this, for it contains several items of particular interest and rarity. Among these is a quite exceptionally fine wine-ewer, of Ying Ching of the Sung period, excavated in flawless condition and exquisite both in form and delicate decoration. To the Chou period belongs a bronze vase with a band of ornament round the neck, very simple in shape and graceful in outline. An unusual piece is a figure in unglazed biscuit of the God of Longevity, a Ming specimen, especially exquisitely modeled, its features showing great humor and intelligence while the lines of the drapery and the decoration of the base are particularly flowing and rhythmic. Curious traces of deep coral pink appear at the foot both of the figure and of its stand, and it is difficult to decide whether the artist, recognizing how successful the effect was with this partial coloration, decided to leave it thus, or whether it was by pure accident that the glaze, usually employed, was omitted. A fine example of carved crystal is to be noticed in an exceptionally large silver-crystal vase and cover, carried out in a design which we find also executed in bronzes, and standing twenty inches high. Its effect, seen against the light, is extraordinarily striking. A Kien-lung painting of a Sung bronze, made by command of the Emperor, gives testimony as to the regard in which the bronze, now on view here, was held at the time by the sovereign who had commissioned it.

The economic problem of the artist is being tackled in promising fashion by the eminent economist, Maynard Keynes, in conjunction with Samuel Courtauld and two others, the four proceeding on the lines that painters and sculptors must be assured of some sort of economic stability before they can give their minds to artistic output. The Macaenases of the present day world are few and far between, while arrangements made with dealers as to the latter having a lien on everything produced, seldom works out to the advantage of either dealer or artist. So these enterprising individuals have instituted what is known as The London Artists' Association, comprising some thirteen artists of considerable standing in the modernist movement, each of whom is guaranteed a yearly income based on his average annual sales. A series of exhibitions is arranged with the purpose of enabling the members to achieve that salary unaided, but as there occur times when economic conditions militate against picture-buying on the part of the public, and when the artist

for private reasons is debarred from maintaining his usual level of production, the promoters undertake under such circumstances to make good the deficit, if any. The only obligation on the part of the artist is that all his work is submitted to the central bureau of the Association, which organizes the exhibition of it either at its own shows or elsewhere, thus securing the widest possible market both at home and abroad. In this way the artist, not only enjoys immunity from financial worry but also has the advantage of being represented by a capable agency whose interest it is to secure the most profitable outlets and the greatest publicity for all that he produces. The commission charged on the sale of the works of art should pay all the Association's expenses, and so far there is no reason to anticipate anything but a highly successful issue to the scheme. The Association is at present concerned principally with the work of such men as Roger Fry, Frederick Porter, Duncan Grant and so on, but it reserves the right to accept others at the discretion of its board. I see no reason why in time similar associations should not arise, each occupied with work of different calibre and schools and why ultimately it should not become the usual method for artists to pursue, should they not feel it desirable to see personally to the business side of affairs.

Probably few of us remember that the two Van de Velde occupied for a number of years the position of marine painters to the courts of Charles II and James II, a time when Holland shared with England maritime supremacy. They not only lived, but died in London, and their burial place was the Piccadilly church of St. James, where curiously enough, no memorial to them is extant. So steps are being taken to correct this deficiency and the tribute of a tablet is soon to be paid to the famous father and son.

Vienna, having already held highly successful exhibitions of French and German art, is going to concentrate next autumn on British art from the period of Hogarth down to the present time. Both the British Government and the King have promised their support and it now remains for private owners of masterpieces to show similar generosity. We have reason to appreciate Austria's magnanimity in the loan of Gobelins to the Anglo-Flemish Exhibition at Burlington House in the winter, and should show ourselves equally generous. The exhibition is to be held under the auspices of the Anglo-Austrian Society, which has already secured the requisite funds both for freight and for insurance, two factors which nowadays loom large on the list of expenses. The difficulty in regard to stimulating loans for a purpose of this kind, is that the more valuable and important the work of art, the less inclined is its owner to risk lending it. Yet unless the finest examples are loaned on this occasion, the end of the scheme will be defeated.

Sculpture in aluminium is a new departure. It is one developed by a young and rapidly rising sculptor, Maurice Lambert, who I understand is a son of the Australian painter, and brother of the musician, Constant Lambert. He has applied the metal to his head of Edith Sitwell, and made of it a thing of great interest, suiting the modelling of the features to the medium, exceptionally skilfully. He is specializing, it seems, in this question of adaptation of style to material, for he uses brass and sandstone, alabaster and marble, each in different manner.

Here are news of the Galleries:

Knoedler Galleries, 15 Old Bond St., W. The Exhibition of Flower Pictures takes us from the mid XVIth century to the most advanced movements of the present day. The meticulously painted groups by such men as Jan Van Huysum, Bosschaert and de Heem have a decorative value which it is hard to equal, even though we may appreciate the exquisite impressionism of the flowerpieces of Manet and Cézanne, and the realism of Gauguin and Van Gogh. Two women painters stand out, Mary Moser of the XVIIIth century, and Berthe Morisot of the XIXth, while (Continued on page 8)

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PAINTINGS PORCELAINS
TAPESTRIES OBJETS d'ART

NEW YORK
PARIS

LONDON

(Continued from page 7)

Beatrice Bland and Ethel Walker also achieve distinction.

Following on the valuable gift to the British Museum by Mr. Eumorfopoulos of the Bodhisattvas fresco, comes a timely exhibition of 43 small and exceedingly interesting Chinese frescoes from the province of Shanshi where there still exist temples dating back to the Sung dynasty. Both the Sung and the Ming dynasty are represented in the frescoes, which for the most part relate to the Buddhist beliefs, their priests and so forth. The feeling in the religious themes is one of charming simplicity and spontaneity and throughout we find a remarkable grace of line and directness of treatment. The archaic technique implies no loss of impressiveness, and the color, though necessarily restricted in range, is singularly eloquent in the majority of examples.

Tooth Galleries, 155 New Bond St., W. Muirhead Bone, D. Y. Cameron, Gerald Brockhurst, James McBey and others contribute to make the present Exhibition of Etchings an exceptional opportunity for studying recent developments in this direction. Cameron in particular is skilful in capturing color in terms of black and white while Brockhurst's linear accomplishments seem to increase in grace. The whole shows to what a high-watermark the modern etcher has attained.—L. G. S.

RECENT SALES AT
PUTTICK & SIMPSON'S

LONDON—At Messrs. Puttick and Simpson's sale the third week in May an old Crown Derby dessert service, consisting of 40 pieces, made £157 10s. (J. R. Thomas); a Chelsea dessert service (15 pieces), with gold anchor marks, £186; a set of three Chelsea vases and covers, formerly in the collection of Sir Edward Scott, £231 (both Harvey); and a set of 12 Worcester plates, painted with birds and flowering plants in the Hizen taste, £289 16s. (Amor). The day's total was £3,192 13s.

A recent sale of pictures and drawings, from various sources in the same galleries, produced £2,320. There were three drawings by Birket Foster: "Children with a donkey on Hindhead," 13in. by 28in.—480 guineas (Sampson); "Lambeth Palace," 4in. by 5½in.—55 guineas (New); and a view on the Thames, with St. Paul's in the background, 4in. by 5½in.—50 guineas (New).

MEDALS AWARDED
AT ART SCHOOL

Twenty students of the Grand Central School of Art received bronze medals for prize awards at the annual exhibition of students' work, held June 10th-12th in the galleries of the school. Nineteen others were given honorable mention. Four hundred paintings, drawings and sculptures were exhibited by the students and the prizes awarded by a jury consisting of Edmund Greacen, A. N. A., President of the School, J. Scott Williams, Georg Pebor, George P. Ennis, Arshele Gorky, and Franklin De Haven, N. A., Chairman of the jury. Cash prizes were given to the recipients of Honorable Mention. The awards were distributed among exhibitors in the classes of Life Drawing, Life Painting, Portrait, Illustration, Antique, Still Life, Watercolor, Decorative Design, Commercial Design, Poster, Figure, Composition and Antique Ornament.

ROTTERDAM

The Boymans Museum in Rotterdam has recently acquired a large painting, "Interior of St. Bavo Church at Haarlem," by Emanuel de Witte. It is dated 1688, this being the latest work we at present know by him. The artist died by suicide four years later. The little appreciation his work found in that period, when the tendencies in Dutch art were toward highly finished and from our standpoint rather dull prettiness, may have driven the queer old man in that direction. The picture, with its sombre colorings, has a rare grandeur of conception and is a worthy companion to de Witte's wonderful "Fishmarket," in the same museum. That picture attracted high admiration at the Paris exhibition of Dutch Art six years ago. The interest manifested there may have influenced the trustees of the London National Gallery when they purchased a similar market scene a little later.

Another artist who came to the fore more recently is Hendrick Terbrugghen, a master of the school of Utrecht. Rubens, who did not appear overenthusiastic about the painters of the Northern Netherlands, held this artist in high esteem, but for a long time he was practically forgotten.

A sign of renewed appreciation is the interesting article by C. H. Collins Baker in the April number of *Burlington Magazine*, where Terbrugghen is rightly called one of the pioneers of XVIIth century plein-air painting. Recently London and Berlin acquired characteristic examples of his art. The museum of Utrecht, his home town, also came into possession of three of his works in the last few years. The last one acquired, dated the year of his death, 1629, represents a soldier fallen asleep alongside his drum.

It may interest the reader to know that the various art collections of Utrecht were moved to one central museum, a few years ago. Fine medieval art—there are among others some fine Italian primitives—a series of paintings by the Renaissance master Jan van Scorel and a collection of XVIIth century art of the Utrecht School, make this museum very worthwhile visiting.—L. J. R.

AMSTERDAM

The date of sale of the important collections of old drawings, Della Faille de Waerloos, De Robiano and Bellingham Smith has been definitely set by Frederik Muller & Co. for July 5th and 6th.

At an auction at A. Mak's, Amsterdam, on May 31st and June 1st, 3,000 fl. was paid for a landscape by Adriaen Brouwer, which had been authenticated by Dr. C. Hofstede de Groot. A river landscape by Jan van Goyen reached 1,500 fl.

On the occasion of the three hundred and fiftieth anniversary of Rubens' birth the town of Siegen near Cologne, where the artist was born of Flemish parents, will hold an exhibition of a number of his works. The museums of Cassel and Berlin and private collections have pledged their support. The exhibition will be opened at the end of June.—L. J. R.

STUDIO NOTE

Miss Mary Morsell of THE ART NEWS editorial staff sails to-day on the "Rochambeau" for France where she will spend the summer.

AUCTION REPORTS

BARRON SPORTING PICTURES

Sporting pictures, the property of the late William A. Barron, and old pictures and drawings from various sources were sold at Christie's on May 27, bringing a grand total of £14,023.7. Important items and their purchasers follow:

1—Alken, H., The Dover and London Coach on the Road; Vicaia.....	273.00
5—Henderson, C. Cooper, The Edinburgh, Carlisle and Lancaster Royal Mail Coach Crossing Shap Fells; Fores.....	1102.10
6—Henderson, C. Cooper, The Leeds and London Royal Mail Changing Horses; Leggatt.....	231.00
7—Henderson, C. Cooper, A Night Coach Passing a Toll-gate; Leggatt.....	189.00
10—Henderson, C. Cooper, The Hull and London Royal Mail on a Road; Ackermann.....	346.10
17—Pollard, James, Mail Coaches Leaving the Gloucester Hotel; Leggatt.....	168.00
25—Pollard, James, The Edinburgh, Glasgow and London Coach Outside the "Angel" Inn, Islington; Ackermann.....	357.00
26—Pollard, James, A Coach Setting Out from Waltham Cross; and The Hull and London Royal Mail Leaving the "Swan" Inn, Enfield—a pair; Ackermann.....	651.00
46—Herring, J. F., The Marquis of Cleveland's "Voltaire"; drawing; Fores.....	325.1
49—Herring, J. F., The Brompton, Chatham, Gravesend and London Coach, the "Commodore"; drawing; Ackermann.....	190.10
62—Alken, H., The Start for the Derby; and Coming in for the Derby, 1846—a pair; Tansey and Payne.....	651.00
65—Alken, H., Going to the Meet; and Returning from the Meet—a pair; Ackermann.....	336.00
67—Herring, J. F., Coach-horses Waiting the Arrival of the Coach; Roe.....	178.10
83—Pollard, J., The Bath, Bristol and London Mail Coach of the Road; Moon Light; Fores.....	651.00
85—Herring, J. F., Portrait of "Orlando"; Fores.....	190.10
90—Marshall, Ben, A Bay Mare and a White Horse; Ackermann.....	252.00
93—Scott, S., Old Northumberland House; Shoebridge.....	357.00
113—Grimmer, Jacob, The Flight into Egypt; W. Sabin.....	183.15
120—Cuyt, A., A Girl; W. Sabin.....	178.10
121—Mabuse, Portrait of an Abbess; Downes.....	600.00
135—Cotes, F., Portrait of Miss Sampson; Carroll.....	157.10
143—Vernet, J., A Lake Scene; Rothschild.....	252.00
148—Raeburn, Henry; Shoebridge.....	283.10
162—Boucher, The Discovery of Calisto; W. Sabin.....	220.10

DENVER

The twelfth annual exhibition of professional members of the Broadway art academy was opened to-day at Colorado Springs. A pre-view of the works exhibited showed good artistic qualities, the general impression being that of youth, freshness and vitality.

Among Denver artists who are exhibiting are Anne Gregory, Elizabeth Spalding, Grace Church Jones, Estelle Stinchfield, Marion Hendrik, Louise Harrington Emerson, Clare Sorensen Dieman, Albert Olson, Albert Bancroft, Earl Darley and Arnold Ronnebeck.

The Colorado Mountain club is holding its tenth annual exhibit of photographs at the Denver Art museum, simultaneously with the second annual exhibition of "Fifty Prints of the Year."

"God's Mural," by Charles M. Smyth, is excellent in composition and lighting effect. Edward M. Grath's photographs are interesting as to subject matter as well as to composition. Each print conveys the atmosphere of the place.

Among the seventy-two prints are excellent works by Carl Blaurock, Katharin Bruderlin, Herbert D. Beuchena, Alice D. Coleman, William F. Erwin, Alice T. Darlington, Abbie Heath, Harold Roberts, Ewing Stiffler, and Elizabeth Wood, all of Denver, and by Eugene B. Hassler of Sharon, Pa.

ELIZABETH

Paintings by George Luks are featured in a special exhibition recently held by the Elizabeth Society of Arts. Paintings, drawings and other work by members also were shown. The exhibition was held in the Elizabeth Public Library.

INDIANAPOLIS

One hundred and forty paintings by Indiana artists which have been brought together by Mr. John Nixon during his ten years as art collector, were recently put on public display.

The paintings by the thirteen Hoosier artists, Wayman Adams, J. Ottis Adams, Winifred Adams, George Baker, John E. Bundy, William M. Chase, Charles Conner, Maude Kaufman Eggemeyer, William Forsyth, Frank Townsend Hutchens, William E. Scott, T. C. Steele and H. H. Wessel, were arranged for display by the Palette Club of Richmond. At the same time the Palette Club held its third annual spring exhibit of paintings at its gallery and studio.

BOSTON

The annual "Members' Show" is now on at the Boston Art Club. A larger number than usual of active members is represented, and the exhibition will rank with any of the Summer shows of this year. Among the artists represented are Carl G. Cutler, Harley Perkins, Charles Hopkinson, J. Eliot Enneking, F. M. Lamb, Theophilus Schneider, Eben Comins, John D. Cooke, Donald Gordon Squier, Roland Cosimini, Harry Spiers, Anson K. Cross, Anthony Thieme, Lester G. Hornby, C. J. Connick, H. T. Rock, Arthur M. Hazard, Albert F. Schmitt, W. H. Partridge, L. Cartwright, Charles Copeland, B. Newman, Stanley Woodward, John Goss, Hugh Cairns, Peter Kilham, Walter Kilham, Howard E. Smith, John M. Struck, Roman J. Prydot, Robert Lamb, George

(Continued on page 9)

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BOSTON

(Continued from page 8)

H. Leonard, Arthur B. Wilder, Carl H. Nordstrom, Charles Bill, Jacob Binder and A. R. Thayer.

The exhibition at the Guild of Boston Artists is the best "Members' Show" this organization has yet given. "Red and Silver," by Leslie Thompson, holds the place of honor on the main wall. This distinguished work received the Edward T. Stotesbury prize at the recent exhibition at the Pennsylvania Academy of Fine Arts.

There are several portrait examples, notable among them, Mark L. Hazleton's well-characterized portrait of Edward M. Chamberlin, Esq.

At the Robert C. Vose Galleries is a collection of twenty-eight paintings by Helen L. Sorensen, including portraits, marines and landscapes.

At the Copley Gallery a general exhibition makes an interesting show. The XXth Century Club has paintings by pupils of the Museum School; also textiles from India. The Children's Art Center has Japanese art. At the Milton Public Library are sketches by Louise Turner Wetherbee. English sporting prints and Audubon birds are at Goodspeed's Book Shop.

In the Farnsworth Art Museum of Wellesley College are exhibited prints from the collection of Miss Elizabeth Mainwaring.

An exhibition of paintings by Edith Rudin was recently held at the Grace Horne Galleries, Stuart Street, Dartmouth.

An exhibition of paintings by contemporary American artists is now open at the R. C. Vose Galleries. Among the exhibits are recent work by Rockwell Kent, Jonas Lie, C. H. Davis, C. H. Woodbury, William Paxton and Arthur Spear.

The Paige Traveling Scholarship given annually for conspicuous talent to a member of the advanced painting class at the school of the Museum of Fine Arts and carrying with it opportunity for further study and travel abroad has been awarded to David J. MacIntosh, who for six years has been a student at the school.

The Schervée Gallery, has arranged a collection of excellent prints by well-known artists. Typical of Brangwyn are the etchings, "Bride at Albi" and "On London Bridge," and of Malcolm Osborn the print depicting the towers and façade of St. Stevens. Winifred Austen, Diana Thorne, Eileen Soper, display their various talents, while several etchings of American universities are by Helen B. Stevens and her husband, Thomas W. Stevens, each of whom has been a pupil of Brangwyn. One of the most sensitive of the plates shown is a street scene by H. Gordon Warlow, while by Percival Gaskill is a handsome mezzotint of the Mad King's Castle.

SAN FRANCISCO

A "two-man show" is just over at the Hotel Claremont Art Gallery. J. C. Vondrous an etcher from Prague, showed half a hundred fine prints of architectural and nude subjects. The plates are large and carefully executed straight etching process, printed in black and white.

The Paul Elder Gallery has inaugurated a "Summer Exhibition" that will give the potential art lover ample time to learn who is who and what is what in paintings and prints by California artists. This exhibit, which is now on, will close on August 13th.

The Club Beaux Arts co-operative plan includes a yearly "drawing" in which the patron members are given their choice of the paintings contributed by the artist members. The artists who contributed paintings of local subjects are Rinaldo Cuneo, Marian Simpson, Guest Wickson, Samuel Sutter, Frank Van Sloun, Rowena Meeks Abdy, Ralph Stackpole, Otis Oldfield, Ray Boynton, Lucien Lebaudt, Armin Hansen, Margaret Bruton, Gottardo Piazoni, C. S. Price, Phillips Lewis, William A. Gaw, Smith O'Brien, Helen K. Forbes, John Burnside Tufts, Florence Ingalsbe Tufts, Ina Perham, Lucy V. Pierce, Maynard Dixon, Stafford Duncan, Lee Randolph, Florence Alston Swift, Charles Bliel, H. Oliver Albright, Gertrude Partington Albright, Constance Macky, E. Spencer Macky.

The Galerie Beaux Arts has recently held an exhibition of decorative designs for the new Ahwahnee Lodge, now under construction in Yosemite valley.

They are decorative motifs transcribed and adapted from California Indian designs under the direction of Phyllis Ackerman and Dr. Arthur Upham Pope. Drs. Ackerman and Pope have acted in the capacity of art consultants between the architect and the decorators. They also showed cartoons of the stained glass window designed by Jeanette Byer Spencer, an internationally known authority on the history of stained glass. Two tile and mosaic floor designs have been done by Henry Howard and Ernest Born, and a design for a Toile Point tapestry hanging by Robert Boardman Howard. The list of exhibitors includes H. Oliver Albright, Gertrude Partington Albright, Charles Bliel, Maynard Dixon, Helen K. Forbes, William A. Gaw, John Emmet Gerrity, E. Shotwell Goeller, Lucien Lebaudt, E. Spencer Macky, Constance Macky, Otis Oldfield, Gottardo Piazoni, Lee Randolph, William S. Rice, Marian Simpson, Judson Starr, Geneve Rixford Sargeant, Florence Alston Swift, Blanding Sloan, John Burnside Tufts and Florence Ingalsbe Tufts.

Maynard Dixon's Chicago exhibition of recent Western paintings is open, with a few additions, in the Santa Barbara League of Fine Arts, where it will remain until the last of June. Dixon and Ray Boynton are the San Francisco artists who have submitted designs for the nationwide contest for the ceiling decorations of the Los Angeles Central Public Library. Many Eastern artists, among them Albert Herter, have submitted their ideas to the jury of selection.

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CLEVELAND

Recurring exhibitions such as those held annually by the artists and craftsmen of Cleveland arouse rivalry not only between individual artists, but interesting comparison between successive events. Thus these shows, which are held in May at the Museum of Art, have proven a decided stimulus to local art workers, and as standards and quality of work, not to mention volume of sales, have increased each year, the possibility of maintaining this growth has become a challenge.

Yet the customary advance was realized in the exhibition which closed June 5th. Quantity there was, as evidenced by the fact that the exhibits filled four galleries instead of the three which were ample in preceding years. Growth in quality cannot be so glibly proven. The statements of those familiar with successive shows must be accepted. It may be inferred, however, from the record of sales, which reached \$13,200.00 on the closing day, with additional items still under negotiation. This marks an increase over last year of seven hundred dollars.

In addition to this, a fund is being raised to provide for casting in bronze a figure group, by Alexander Blazys, to be placed near the Museum. This will involve at least \$6000.00, which amount added to actual sales, will make a gratifying total.

The opportunity which these nine annual exhibitions have afforded Cleveland artists for placing their work before the public, and for securing tangible financial returns, has given them a feeling of self-confidence that did not exist before. In many instances careers have begun with the encouragement received through recognition received here.

Further opportunity is afforded the painters in oil through an exhibition of Contemporary American Painting which follows the Cleveland show. In this are hung about ninety paintings, of which thirty are by local artists who thus see their work in competition with

leading contemporaries. Entrance to this show is by invitation, and among those included this year may be mentioned Abram Poole, Leon Kroll, Rolf Stoll, George G. Adomeit, Chauncey M. Ryder, Henry G. Keller, Hayley Lever, Ora Colman, Preston Dickinson, William J. Eastman, Anne Goldthwaite, Carl Gaertner, Maurice Fromkes, Grace V. Kelly, Edward Bruce, Marjorie Phillips, Gifford Beal, Louise B. Maloney, Arthur B. Davies, Charles W. Hawthorne, Bryson Burroughs, Jonas Lie, George Luks, Gari Melchers, Eugene Speicher, William Ritschel, and Frank N. Wilcox.

This exhibition opened on June 9th, with a reception and private view, and will remain until July 10th.

The "Little Gallery" at Lindner's recently held an exhibition of oils, watercolors, drawings in crayon and in pen-and-ink, etchings, lithographs and

pencil sketches, brought together by Fred Rentschler of the Kokoon Club.

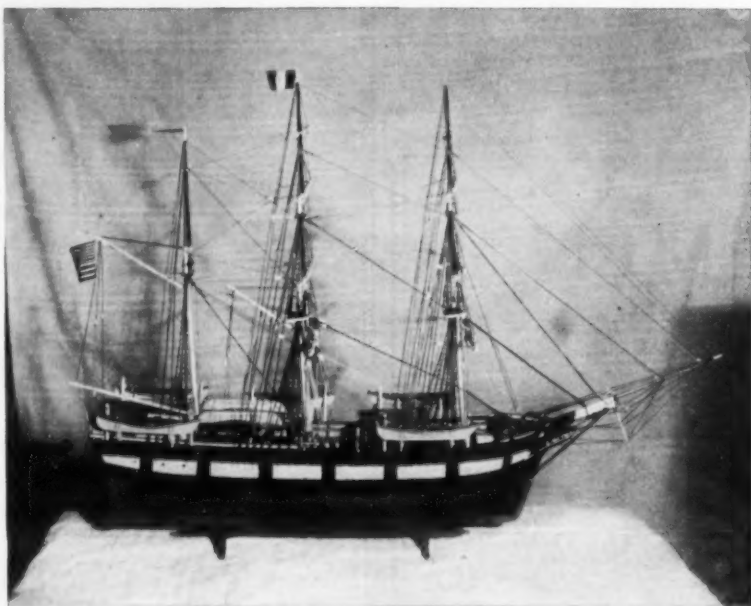
The annual exhibition of the work of Cleveland artists and art craftsmen has just ended.

The big spring exhibition won much praise and encouraging patronage for the artists who have contributed to its success. The sales have risen above \$9,000 and the prospects are good for breaking all former records. The buying is fairly well distributed, about forty artists having a share in it, and the last week is likely to enlarge that list materially. Artists not hitherto represented in the sales are in some cases among the best in the show or in the city.

In Gallery X of the Museum are shown miscellaneous works by Cleveland artists and craftsmen where pottery, sculpture, furniture, photography, jewelry, metal work—all show that the artists can apply their skill to whatever problem may confront them.

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CHICAGO

Twenty-five wood engravings by the New England master, Thomas Nason, have just been hung in Gallery 13, in the Print Rooms of the Art Institute, and will be exhibited until about the middle of July. They consist of landscapes of New England, scenes in and about Boston and several delightful woodcuts of Nova Scotia countryside scenes. His "House on the Marshes," "Nova Scotia Landscape," "Webster Avenue, Boston," have all the sensitive feeling of delicate etchings. His "House in Digby, Nova Scotia," and the print "In New Hampshire," possess a vigor and beauty that is genuinely refreshing.

The forty-eighth year of the school of the Art Institute will come to a close Friday, June 17th, when the annual commencement will take place in Goodman Theater. There will be about one hundred graduates and they will be addressed by Mr. Harry A. Wheeler, president of the Union Trust Company. The year's work by students of the various departments of the school is now on exhibition in the East Wing Galleries of the Institute. All departments of the school are represented in this exhibition, including weaving, pottery making, jewelry designing, interior decoration, costume designing, pen and ink lettering, printing arts, sculpture, oil and watercolor painting, etching, lithography, furniture designing, cast and life drawing, etc. The annual showing of the students' work accomplishes the purpose of permitting the prospective student to select the department for study in which he is most interested. It also shows the public the great variety and excellence of work the school has accomplished during the past year. While it is the largest art school in the world so far as attendance is concerned, it also has the reputation of being a thoroughly good school, in which about thirty per cent. of the most successful artists of America have either been students or have taught classes.

The work of a young Scotsman, a bank clerk of Aberdeen, who became a famous etcher, may be seen in a special exhibition of his work which was installed in the Print Galleries of the Art Institute June 11th. James McBey, as a boy of eighteen who had had no artistic training but secured his knowledge from the study of well-known etchings, made his first venture on copper with the needle and acid and printed the results on a press improvised from an old mangle. Young McBey followed his artistic bent faithfully and consistently and has developed into one of Great Britain's most famous masters. At the same time the McBey etchings will be shown a group of etchings by Sir David Young Cameron will also be exhibited. Mr. Cameron also is a Scotsman, and in his etchings he reveals to us the enchanting beauty of Scottish highland

landscape. His fame is also firmly established as an etcher of architecture and his "Baths of Caracalla" and "Palazzo Dario" are among the best known of his architectural subjects. After the year 1917 Cameron laid aside his etching needle and gave the next six years to the painting of pictures, in which he won full honors in the Royal Academy.

For several years certain agents, both men and women, have been victimizing the public by representing themselves as salespersons sent out by the "Chicago Art Institute," or "The Arts Institute," or the "Illinois Art Institute" for the purpose of selling enlarged hand-colored photographs. Their method of procedure was to call upon the housewife, invariably when the husband was away, and explain to her that the "Art Institute" had authorized them to make a gift to her of a choice enlarged colored photograph of herself, her husband, or some member of her family. The housewife, usually flattered by this generosity, yields to the agent a photograph of some treasured member of the family, and signs what purports to be an innocent printed blank, agreeing to pay for a frame for the enlargement. In due time the agent delivers the enlarged colored photograph, a very cheap and gaudy affair, framed with an elaborate gold frame for which the innocent paper demands from \$25.00 to \$75.00. In some cases the money is paid, but in the event of a demurrer, the agent becomes abusive and often downright insulting, ending with threatening suit for collection. The Art Institute of Chicago has received many letters of complaint from victims of these ruthless agents and has never been able to stop their practices. However, a few days ago two of them were caught operating in Oak Park. They were driving a car bearing a New York license and had become so threatening and abusive in attempting to make a collection, that they were arrested. Their case was tried, an official of the Art Institute being present to prove that they had no connection whatever with the Institute, as it has no agent of any kind selling works of art outside its own building. The judge, after hearing the case, assessed the fraudulent agents a heavy fine and threatened them with a penitentiary if ever they came before him again.

The Photograph and Slide Department of the Ryerson Library is rapidly increasing its collection, and valuable additions have recently been made along the lines of Architecture and Furniture. Special contributions of the Architects of Chicago to the Burnham Library have enabled the Department to purchase nearly 2,000 splendid reproductions of buildings and details of buildings in England, France and Italy. Mr. Charles Hodgdon of the firm of Coolidge and Hodgdon, Architects, has devoted much time and interest to mak-

ing this selection. In England a typical example is that of Lincoln Cathedral. Of this fine Gothic building the Department has some three hundred views of exteriors, interiors and outstanding architectural details. In France our best example is Notre Dame of which we have about ninety views, and in Italy various palaces, villas, and churches of Rome, Florence, Siena, etc. The Department owes its important addition of Furniture to the generosity of Mr. Herbert Cescinsky, well known author and

lecturer, who donated his fine personal collection of about five hundred negatives, covering the period from the XVIth to the XIXth centuries and including a number of examples of Chipendale, Hepplewhite, and Sheraton. From these, photographs and slides have since been made. The former are now available to students and clubs.

WASHINGTON

The faculty of the Corcoran School made the following awards:

In the portrait class, two first prizes, of \$100 each, and certificates of first place were given to Mrs. Dorothy White and Mrs. Helen F. Collison, and first honorable mention to Mrs. Frances Wickersham. The life-class prize of \$125 was won by Alexander Clayton, for a charcoal study, and honorable mention given Katherine Burr and Mrs. Henrietta Wertenbaker, Kenneth Stubbs was awarded the prize of \$75 in the antique class, and honorable mention given Frances Cook and Lucy Diecks.

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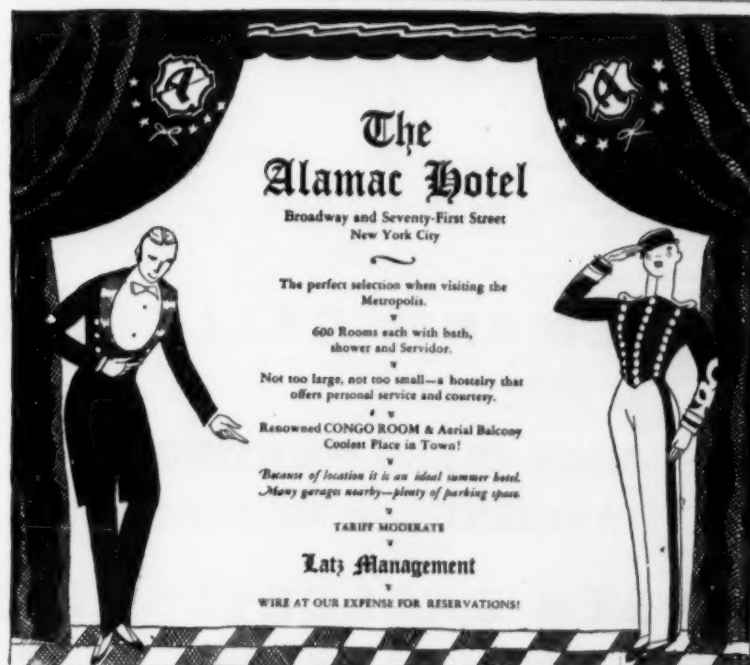
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Ainslee, 677 Fifth Ave.—Summer exhibition of modern French artists.

American Academy of Arts and Letters, 633 W. 155th St.—Exhibition of works by Childe Hassam.

Babcock Galleries, 19 E. 49th St.—Summer exhibition of paintings by American artists.

Belmont Galleries, 137 E. 57th St.—Permanent exhibition of old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Brooklyn Museum—Exhibition by Georgia O'Keefe, Charles M. Shean, François Gos. Exhibition of recent print accessions. Exhibition of American Painters of Paris and group exhibition of sculpture by New York artists, until September.

Butler Galleries, 116 E. 57th St.—Decorative paintings.

Durand-Ruel Inc., 12 East 57th St.—Exhibition of French paintings.

F. Valentine Dudensing, 43 E. 57th St.—Exhibition of Modern French and American paintings, through June.

Ehrich Galleries, 37 E. 57th St.—Modern paintings and garden furniture, through June.

Ferargil Galleries, 37 E. 57th St.—Summer exhibition of sculpture.

Fearon Galleries, 25 W. 54th St.—Exhibition of XVIIIth century masters.

Gainsborough Galleries, 222 Central Park South—Exhibition of old masters.

Guttman Galleries, 33 W. 56th St.—French and English miniatures, XVIIIth and XIXth centuries, drawings; Murillo, Velasquez, Raphael, Greuze, Boucher and others.

Harlow, McDonald & Co., 607 Fifth Ave.—Fine Prints and Etchings.

P. Jackson Higgs, 11 E. 54th St.—Exhibition of paintings of the English school, until July 1st.

Edouard Jonas Galleries, 9 E. 56th St.—Pictures, works of art and tapestries.

Kennedy Galleries, 693 Fifth Ave.—Early American prints.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Summer exhibition of miscellaneous etchings.

Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, special exhibition of French and Flemish primitives.

Knoedler Galleries, 14 E. 57th St.—Exhibition of fifty fine prints.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of American painters.

John Levy Galleries, 559 Fifth Ave.—Exhibition of old masters.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 E. 57th St.—Summer exhibition of selected paintings by American artists.

Metropolitan Galleries, 578 Madison Ave.—Exhibition of American, English and Dutch paintings.

Metropolitan Museum—Retrospective exhibition of painted and printed fabrics and mezzotints by David Lucas after Constable. Exhibition of prints by Mary Cassatt; American portraits by James Barton Longacre and his contemporaries; Pieter Bruegel the Elder; graphic techniques; etchings by Bosse and the Van de Velde, through June.

Milch Galleries, 108 W. 57th St.—Special exhibition of modern American painters, through July.

Montross Galleries, 26 E. 56th St.—Special exhibition of watercolors by Burchfield, Davies, Demuth, Hartman, Hopkins and others, through June.

New Art Circle, 35 W. 57th St.—Summer exhibition of young American painters.

Newhouse Gallery, 724 Fifth Ave.—Exhibition of American and foreign paintings.

Ralston Galleries, 730 Fifth Ave.—Paintings by English and French masters.

Reinhardt Galleries, 730 Fifth Ave.—Summer show of paintings by Vlaminck, Pascin, Derain, Sterne, Van Dongen and others.

Henry Schultheis Co., 142 Fulton St.—American and foreign paintings.

Schwartz Galleries, 517 Madison Ave.—Exhibition of original etchings.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings; modern drawings.

Jacques Seligmann & Co., Inc., 3 E. 15th St.—Works of art.

Marie Sterner Gallery, 9 E. 57th St.—General exhibition of American and foreign modern paintings.

Van Diemen Galleries, 21 E. 57th St.—Paintings by old masters.

Max Williams, 806 Madison Ave.—Ship models, paintings and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art and old prints.

Howard Young Galleries, 634 Fifth Ave.—Exhibition of selected examples of American and European masters.

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